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1940

SUMMER

HANDBOOK
TO THE
PAINTING COLLECTION

THE ART GALLERY OF TORONTO

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FUDGER GALLERY & ROTUNDA -----	16th to 19th Century European
MARGARET EATON GALLERY -----	19th Century French
OCTAGONAL & LONG GALLERY -----	20th Century American and European
SQUARE GALLERY, LEONARD GALLERY & ROTUNDA & WOOD GALLERY -	Canadian
THE PRINT ROOM -----	Water Colours by Canadian and other artists
CORRIDOR TO GRANGE HOUSE -----	Sketches by Canadian artists
THE WALKER COURT -----	Sculpture, European and Canadian
EAST CORRIDOR -----	Etchings and Engravings
WEST CORRIDOR -----	Lithographs and Wood Blocks
SOUTH CORRIDOR -----	Drawings

It is impossible in a handbook such as this to describe, even briefly, every painting and, in the interests of brevity, many interesting pictures have been omitted. No attempt will be made here to discuss the aesthetic qualities of the works on view except implicitly. The object is much more to show the relationship between the paintings and to suggest what the painter may have had as his objective. It should be remembered, however, that the paintings themselves are the facts and that what is written about them is opinion. This is an opportunity to see them for one's self and to draw one's own conclusions. The pictures are labelled: the artist's nationality and, where possible, the dates of his birth, death and the date of the picture, are given.

THE PAINTING COLLECTION.

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The first gallery to visit is the Fudger Rotunda. This contains European painting of the 16th and 17th centuries.

The earliest picture is the "Rest on the Flight to Egypt" by Bernard Van Orley, #1. He was one of the numerous Flemish painters who visited Rome in the time of Raphael. The picture is a mixture of native medieval ideas of painting, full of incident and symbolism, detailed and discursive, in contrast to the poised solidity of the Italian Renaissance. Medieval art treats these figures in general as super-human and remote - here, however, under the influence of the humanities we have two very human people only slightly idealized.

If one compares the Bartel Bruyn "Portrait of a Lady of the Vavasour Family", #2, with the Paris Bordone "Portrait of a Man", #3, one may see in the first the same northern and gothic attributes arranged as almost flat decoration even though some of the details of the costume and jewellery are renaissance in form. The face is full of character but without idealization; no woman to-day would relish such a picture of herself. The Bordone figure has solid mass; composed and orderly; detail is almost completely eliminated and although the face has character there is strong evidence of an ideal of human comeliness.

In the Francesco Bassano "Spring", #4, the title and subject of the picture is suggested far more by the spring activities on a gentleman's country estate than it is by any aspects of nature, though if one compares the landscape in this picture with that of the Van Orley great

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differences can be seen. Here too appears an appreciation of paint quality and brush strokes for their own sakes as opposed to a technique used only to express its subject matter as in the Van Orley.

El Greco "Holy Family", #5 - if this picture is compared with the Van Orley how vast a difference in viewpoint of an almost identical subject is presented. Here the family group is the whole picture, everything else except a vaporous, cloudy background has been eliminated. Here too is carried much further the sensuous enjoyment of colour for its own sake which is first seen in the Bassano. One feels that the composition of the painting is not self-contained and reposeful, as it is in the earlier picture, but is active and moving and implies a spaciousness extending far beyond the limits of the painting.

With the Rubens "Elevation of the Cross", #6, these ideas are continued, with the additional one of using light from a definite source to dramatize an already highly dramatic subject. One has here much more the feeling of being actually present at the event. The strong diagonal of the central group together with all the active figures throughout the painting, contribute to a dramatic activity characteristic of baroque art, as does the glistening light which sparkles and splashes over the figures.

The quietude and refinement of the Claude "Pastoral Landscape", #7, is in great contrast to this. If the landscape in the Van Orley is toylike and in the Bassano suggests hidden dangers, here is man's

park and playground stretching to the horizon. The natural world has become friendly and organized for the pleasure and interest of mankind; with what patient care has the artist lovingly described the strong and living growth of the trees overshadowing the bridge.

Van Goyen in "View of Haarlem", #8, on the other hand, paints his flat native country with its limitless horizons without idealization. His interest is fixed on the changing skies full of moving clouds, glowing with strange lights which over-shadow the vast flat receding plane of the countryside, sprinkled with little trees and buildings.

In Hals "Portrait of a Gentleman", #9, as in Rubens, we find a union rather than the mixture of northern and Italian ideas of art. The figure stands as solidly in space as does that of the Bordone. The face and figure are painted as objectively as that of the Lady in the Bruyn and one feels again as one does with the Rubens that one has been brought into immediate personal contact with the subject. The light striking the figure can be traced to its source as definitely as it can in the Rubens. Here we are again in the presence of a consummate master of brush work, for it is free and varies almost unconsciously with the variation of surface; compare the painting of the hands with that of the hair and again of the collar and finally compare the simple but extraordinarily subtle colour scheme, working in gradations of light and dark, with the full brilliant colour of the Van Orley.

FUDGER GALLERY

Though the paintings here range from the 16th to the beginning of the 20th century the main interest is in the 18th and early 19th. The Canaletto "View of Venice", #10, shows the characteristic development of the new viewpoint about landscape as illustrated by Claude and Poussin "Romantic Landscape", #11. Here it is transferred from the countryside to the city which is painted as the setting for the life of mankind, which, of course, it actually is. It is painted without much emotion but with a very definite kind of life in mind to which it is eminently suited.

The small Guardis #12, 13, 14, 15, carry on the romantic quality of Poussin, this time expressing more definitely the mournfulness of temple ruins as symbols of an earlier greatness of mankind.

The 18th century in England and elsewhere was an age of portraiture and the intimately painted "Boy in Green" by Hogarth, #16, shows all the tenderness towards children so characteristic of the English. This tenderness does not mask the painter's interest in character which concentrates the attention not only on the face and expression of the child but almost to an equal degree on that of the little dog.

We have this same intimacy and searching interest in character with delicacy of colour in Romney's portrait of his friend "H. J. Richter", #17. In the three Raeburns, #18, 19 and 20, the same qualities are evident, a little less tender, a little sharper, in the Scottish fashion, with a little more consciousness of dexterity of brush

work. This dexterity is the same kind as that of the Hals though it never succeeds in attaining its object so completely, with the result that it leaves the impression of cleverness rather than realization. The 19th and 20th century portraits by Sargent, #21, Orchardson, #22, and Orpen, #23, show how this firmly rooted scheme extends into modern times. Portraiture even became linked with the sporting instinct as is shown by the horse portrait by Ben Marshall, #24, where style not only in painting but in horse flesh predominates.

The small landscape attributed to Gainsborough, #25, is again reminiscent of a highly stylized stage setting which is evident when compared with the Crome, "Norfolk Homestead", #26. In the latter the viewpoint is much closer to Van Goyen and much more naturalistic in treatment. The curious prickly quality evident throughout the foliage brings a sense of liveliness and sturdiness which contributes a good deal to the picture.

Constable too, was interested in nature and his early "Helmingham Park", #27, is interesting not only for its portraiture of trees and foliage but for its sense of mysterious obscurity reaching through into the depths of the wood. The little canvas "Coming Storm", #28, shows him in a later and more developed stage where nature is seen as a whole moving and changing, particularly in the changing light of the sun.

The Delacroix, "Procession to Calvary", #29, is a free copy of a Tiepolo picture now in the United States, and has much of the same activity and vividness of the Rubens. It has, however, scarcely any of

Ruben's solidity. The very evident enjoyment in the closely woven texture of the rich and brilliant colour is, together with the highly dramatized action (in the Tiepolo it has the appearance of a pose) still more evidence of the romantic side of the times.

In the corridor to the south of this room the Rowlandson water colours, #30, 31, 32, 33, 34, 35, indicate another special English quality of the time - satire and caricature.

MARGARET EATON GALLERY

Up to now painting was recognized as an adjunct to life and, most of the pictures you have seen so far were painted, most probably, with a definite destination in mind. In this room paintings take on a new character, for scarcely one of them could have been painted with such an end in view.

As a general rule the painter's interest seems to be much more detached. He is the observer and reporter far more than he is a participant in the world around him and his observation carries forward Constable's interest in the changing appearance of nature.

In Boudin's "Bordeaux", #36, the harbour scene is full of human activity but the artist's interest is just as strong in the moving drift of the sky, in the plumes of smoke and the flags in the wind, and the broken surface of the ground in the foreground. The shapes which compose the scene are barely indicated. They are not solid as are the trees in the Claude or the Poussin but there is a very real sense of progressive depth all through the picture - for instance in the forest

of masts in the centre. The colour is almost wholly confined to greys and blues with little patches of pure yellow, red and blue enlivening the canvas.

In Pissarro's "Grey Day, Spring", #37, the painter searches into the aspects of nature as the leaves begin to unfold; a completely different point of view from that of the Bassano where spring is indicated by human activity and not nature. The Monet "Vetheul en ete", #38, is even more detached, for the interest here shifts still farther from the actual object painted to the impression on the artist of the light reflected from it. There is scarcely a line in the picture and certainly no firm outline and we have an almost iridescent intensity of colour. At close range the picture dissolves into a patch-work of inter-woven brilliant colour strokes which, when seen farther away, coalesce into the shimmering, glowing image of a town nestling at the foot of a round hill on the banks of a broad river on a hot summer day.

Much of this instantaneous quality is present in the two Sisleys #39 and 40 - though here the actual shapes of the brush strokes, particularly in the foliage, contribute more to the whole, much as they do in the hair in the Hals portrait. One cannot help being aware in these canvases of the renewed intensity of colour, which is carried still farther in the "Still Life" by Bonnard, #41. Bonnard, however, retains an interest in texture and surface. It is very easy to feel the solid shapes and various textures of the fruit, china, glass and other objects. This solidity is further enhanced by the vague simplicity of the back-

ground - as it is too in the Redon "Flower Piece", #42. Comparing this picture with the Latour "Roses", #43, we have again the contrast of viewpoints - with Latour the flowers and fruit are solid, definitely placed in their respective positions - with the Redon the flowers have a curious fairy-like quality, emphasized by the contrast between the solidly painted vase and the intangible background.

The "Portrait of Claude" by Renoir, #44, has much of that same woven richness of colour that we see in the Monet but whereas Monet's painting shows no interest in substance, Renoir's does. Claude's head is a solid object, his eyes are tucked into his face and we feel the solidity of his little body under his voluminous party dress. This firmness is achieved through colour, not outline, but the curving flow of the surfaces knit the painting into a much firmer whole than is even thought of in the Monet.

The three ladies in Vuillard's "Conversation Piece", #45, with their marvellously distinguished characters suggested by significant details like the claw-like hand in the foreground, is the first interest of this painting for most people. Here again, however, the painter's interest is just as strong in expressing the pervasive quality of light in the stuffy victorian room as he is in poking sardonic fun at his figures.

Utrillo's painting of houses, #46, as compared with the Canaletto in the preceding room shows how enormously changed the painter's attitude to his environment has been. A Canaletto city is a stage, awaiting

action - Utrillo's is a succession of related geometric shapes and contrasted textures which seems to have its own life regardless of its inhabitants.

OCTAGONAL AND LONG GALLERY -

One has only to compare the general sombre colour in the paintings in the Fudger Gallery with the paintings here to see what an effect the explorations and discoveries of the French Impressionists and their colleagues, shown in the Eaton Gallery, had on painting in general. Not that their discoveries or theories were generally accepted - far from it - and theirs was far from being the only influence on modern painting.

OCTAGONAL GALLERY

The LeSidanier "Lago Maggiore, #47, and the Henri Martin "Pergola" #48 are both impressionist pictures, using the same technique and taking the same point of view as Monet, Pissarro and Sisley.

Gaspard's, "Spring in Siberia", #49, has the same point of view but the technique is varied to describe the objects in the picture, and the Lawson, "Road to the Mountains", #50, though very loosely painted, shows a definite interest in the relationship of the mountain forms to each other, much in the same way as in Renoir's "Portrait of Claude".

But Ethelbert White, "Winter Landscape", #51, Blumenschein's "Mountains", #52, and Rockwell Kent's "Icebergs, Greenland", #53, each in their own way are striving to bring out something more than

the impression of light. They are concerned, all of them, with the organic pattern of the landscape and each tends to emphasize this by subordinating minor details. The emphasis on lines and contours in both the White and the Kent are partly due to their interest in wood engraving.

THE LONG GALLERY

The application of impressionism to the well-established school of English landscape painting is completely evident in the Roger Fry "Arwell Estuary", #54, Leslie Hunter's "Fyfe Coast Scene", #55, and to a lesser degree, D. Y. Cameron's "Stirling Castle", #56, and Princess Patricia of Connaught's "Ice Breaking Up, Early Spring, Ottawa River", #57. Hunter's chief interest is the instantaneous conception in colour of the sea, the foam, and the red roofs and the grass. Fry, using the same technique is equally concerned in presenting a formal balance and recession in the scene he has selected. Cameron simplifies his landscape and creates the same recession through his interest in the light on the surface of things. The Duncan Grant "Farm Pond", #58, lies closer to the pure English landscape tradition as exemplified by the paintings by Constable.

While paintings by Philpot, #59, Gerald F. Kelly, #60, Codrington, #61, and Campbell Taylor, #62, carry on the 18th century portrait tradition ~~through~~ Sargent and Orpen, those by John #63 and 64, Laura Knight, #65, Tirman, #66, and Emsley, #67, in varying degree, reflect something more than a naturalistic point of view.

John shows a sensitiveness to the character of his subject, as keen as Hals, and an appreciation of paint for its own sake, as does Greco, though his own personality dominates both these qualities. The Emsley painting is much more a study of colour pattern and lines and shapes than it is an attempt to characterize the subject. Stanley Spencer's "Jubilee Tree", #68, is an exact study of textures and shapes seen as well defined parts taking their place in a larger whole.

CANADIAN PAINTING.SQUARE GALLERY

Canadian painting is, of course, built on that of Europe and it received its first impetus from settlers, explorers and officers of the garrisons sending home descriptive, topographical sketches of the life and scenery of a new and unfamiliar country.

Paul Kane was such an artist and writer, who travelled extensively in Canada. His painting "Indian Encampment on Georgian Bay", #69, is a factual report not only of the scenery but of the habits and equipment of the Indian inhabitants. His interest is mainly descriptive and his colour, though limited in range, is agreeable. His treatment of the sky and, to a lesser extent, of the whole subject, is reminiscent of that of the Ben Marshall horse portrait though here the style has declined.

Krieghoff, a Dutch wanderer who settled in Montreal and Quebec in the middle of the 19th century, found his subjects among the habitants and the Indians. Many of his paintings were done to the order of officers of the garrison and his very evident enjoyment of the life he depicts gives them vividness and romantic quality which is in contrast to Kane. "The Settlers Log Cabin", #70, is just as descriptive as the Kane picture but there is very evident sympathy and understanding for the good side of the habitant life. There is certainly no indication that they suffered any hardships. Krieghoff's way of painting things descends from the Dutch and Flemish 17th century genre pictures; one

can even see something of the same viewpoint in the little scenes throughout the landscape in the Van Orley; but he was the first painter in Canada who shows his appreciation not only for its people but for the landscape as a whole.

This topographical quality is also evident in the Jacobi "Falls at St. Anne", #71, and in the Sandham "Cliffs and Boats," #72, though in the latter it is tinged with definite ideas of presentation, one of which is the dramatic high lighting around the figures and on the furled boat sail.

The Canadian painters, at this time, were both receiving recruits from abroad and were going abroad to study, some to England, some to Holland, some to France. "Evening, Ile d'Orleans" by Horatio Walker, #73, is impressionist in technique and closely linked with the French and Dutch genre painting of the 19th century.

Cullen's "On the St. Lawrence", #74, is much less romantic. He is concerned, as were the French Impressionists, in the landscape as an arrangement of colours. One can even see in the sky the broken colour technique of the French Impressionists though it is not carried through to the same extent in the rest of the picture.

"Evening After Rain" by Homer Watson, #75, less brilliant in colour, is more formally arranged with much greater sense of solidity and spaciousness. There is a feeling of spaciousness in Cullen's picture which is primarily due to its colour. The spaciousness in the Watson is achieved through the arrangements of the trees and figures in the foreground painted solidly in comparison with the indefinite hazy quality of the trees across the clearing.

"Tired Model" by Paul Peel, #76, typifies another side of Canadian 19th century painting. The subject is frankly romantic and its smooth and exact rendering is the product of the art schools in Europe.

LEONARD GALLERY

During the first quarter of the 20th century, side by side with the developing impressionist tendency and somewhat affected by it, there developed a very competent school of realistic painting - as examples we have Gagen's "Foot of the Cliffs", #77, Panabaker's "Fallen Monarch", #78, and Beatty's "Beech Woods", #79. Norwell's "Winter Landscape", #80, Gagnon's "March in the Birch Woods", #81, and Jeffery's "Prairie Trail", #82, all show, in varying ways, the steadily increasing interest in light and colour rather than of the substance of objects. Panton's "Sullen Earth", #83, introduces a note of schematic arrangement which is inclined to be arbitrary, coupled with an interest in the dark and threatening moods of nature.

J.E.H. MacDonald's "Tracks and Traffic", #84, is again impressionistic in technique, sombre in colour and in mood but in quite a different way to the Panton painting. The picture is arranged in a series of receding planes which tend to form an irregular pattern throughout the picture. This is a pattern of shapes rather than the pattern of lines which is so evident in the Panton.

LEONARD ROTUNDA

Morrice was a Canadian who made Paris his home, paying almost annual visits for many years to his native Montreal. His painting,

"The Market Place, Concarneau", #85, carries that same sense of detached observation which was noted in the French Impressionist pictures; its exquisite paint quality, though thinner, can be associated with that of Vuillard. Morrice also shows his interest in a combined pattern of line and shape, in this case the branches of the trees played off against the clusters of figures surrounding a shelter in the market place which, in turn, is contrasted with the range of buildings, river and bridge which form the background.

This kind of pattern is clarified in Gagnon's "Horse Racing in Winter", #86. Though we have an accurate description and contrast of surfaces throughout the canvas, the painter's interest is at least equally strong in the establishment of the outline of shapes in the individual buildings, the fields, the crowd as a whole and the speeding sleighs. There is, too, an innate sympathy, understanding and liking for the scene and the people which he is painting. If Krieghoff's primary interest in scenes like this was anecdotal or story telling, this is far from being the case with Gagnon.

Robinson's "Returning from Easter Mass", #87, has much the same qualities though its varied paint surfaces, particularly in the sky and in the snow in the foreground, seem to show a greater interest in paint texture and colour for its own sake than in giving us information as to its nature.

In Tom Thomson's "West Wind", #88, we see this interest in pattern and design becoming much more intense and dominant. With it we

have a new sense of the struggle of nature. One has only to compare the twisted and rugged pattern of the tree against the stormy sky and harsh forbidding landscape with the Morrice "Concarneau" to realize that in Thomson we have no longer the detached observer but one who feels and loves and wishes to express the underlying forces of a landscape as yet unchanged by man. The trees in the foreground braced against the wind are silhouetted against the magnificent procession of the marching waves and clouds. Even the rocky foreground seems to hunch its shoulders against the blast.

Dorothy Steven's "Coloured Nude", #39, presents a different concept. Here we have a figure carefully posed, painted realistically in terms of light and surface and set against an imaginative patterned tropical background. The warm reddish browns and purples of the figure are in equally deliberate contrast to the cool blues and greens of the background.

Lawren Harris in his "Portrait of Salem Bland", #90, has something of the same detached observation as Dorothy Stevens. Harris too is concerned in painting an object which occupies space and he wishes it to appear solid on his canvas rather more than is evident in the Stevens picture. But here he has another interest; that of the soul of man. One has only to compare this portrait with the Hals to see how Harris concentrates his attention in bringing out the mystical and spiritual side of his subject's nature and to that end has subordinated other less essential details to the interest of character in the head, and, to a lesser degree, in the hands. This simplification is extended

to include the colour.

On the other hand Jackson in his "Winter Morning, Charlevoix County", #91, revels in colour and uses it for a definite purpose. First to establish the spaciousness of the countryside - one is conscious that it is a long and continuous stretch from the road at the bottom of the picture to the peaks against the sky; much more so than in Gagnon's "Horse Racing". Secondly he is concerned with the character of the country and he uses the superficial accidents, road, telephone poles, and small buildings, to indicate its underlying structure. One is, moreover, conscious of the fact that the earth which forms the rolling foreground underneath the snow has a very different character to that of the rocky uplands. The emphasis he places on the small peak behind the group of houses stresses the difference. Having brought out this difference he uses the natural conformation of the country to create a sort of weaving rhythm throughout his canvas which brings it into unity. With entirely different means he is expressing the inner character of his landscape just as much as Harris is of his figure subject.

WOOD GALLERY

Arthur Lismer, "Rock, Pine and Sunlight", #92 - here too we have that same interest in the character of the country that is shown both in the Jackson and the Thomson canvases but Lismer chooses another quality to stress; the rocks, though savagely contorted by nature, are patterned in richly varied colour; the trees, although they show evidence

of their struggle with the prevailing wind, stand bravely straight; the clear water reflecting the colours of the rocks sparkles in the sunlight and the whole picture is decorated by the rich arabesque of the sunlit foliage of the shrubs in the foreground.

J.E.H. MacDonald's "Mist Fantasy", #93; here we meet yet another view of nature. A view in which everything but its most general aspects is swept away and its characteristics of mountain, limpid lake and tree-clad rocky lowlands veiled in mist, are woven together into a kind of slow moving majestic pageant, rich, but quiet in colour, and accented by the curious alien shapes of the two boats and the two faint ripples in the water in the foreground.

"Western Forest" by Emily Carr, #94, goes still farther in disregarding the casual appearance of the forest and trying to bring out its essential character. In doing so the tree trunks, the rough and rocky foreground and particularly the foliage are generalized as masses of form and colour. Again the woven pattern predominates but here the pattern creates a sense of almost infinite depth and spaciousness so large in scale, so poised, as to be almost threatening. One has to go back to the Greco "Holy Family" to see how much the same means are used to create a designed impression.

If Emily Carr is interested in the inner qualities of her subject Holgate is intensely objective. In his picture "Interior", #95, he is concerned with surface texture, with the accidents of light, with deep but finite space - all made definite and explicit by his firmly

established outlines. This is a fusion of direct observation and intellectual design.

We have that same sense of accurate observation in both Paraskeva Clark's "Swamp", #96 and Ethel Seath's "Still Life by the Window," #97 - here the two painters, each in their own way, combine their accurate observation into an ordered scheme of geometrical design. In both, colour, light, surface, texture and space itself, form the basis for a consciously ordered scheme.

